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THE  
**Harmonicon,**

A JOURNAL OF

**Music.**

VOL. I.

PART II.—Continued

**A Collection of Vocal and Instrumental Music.**

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LONDON

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# LIST OF THE MUSICAL PIECES

13

## VOL. I.

1. "Oh, my heart was meeting's day," a German, composed for the work by Mr. WACHS, the poetry by the late M. G. LEROY, Esq. M. F.
2. "Non nobis, Domine!"
3. "Festus Charming," a popular French waltz, with an accompaniment for the piano-forte or harp.
4. "Changement d'air, avec des deux choeurs," a German, by M. RICH, never before published in this country; the poetry by Robert Earl of Essex, Earl Marshal of England, in verse.
5. "Bonne nuit, bon soir, bon jour," a French national melody, with an accompaniment adapted to a female voice.
6. A Marchonette for the piano-forte being no other but a new German Opera, by GUST. MEYER a JEN. WITTE.
7. The English Quadrille, by FORTUNE, with one Figure in French and English.
8. "Sweet smiling lips," a Song for the female voice, composed for the work by THOMAS GREENMAN, Esq., composed to the Poem, by the poetry by EDWARD MILES, Esq.
9. "Yours is my Prize," a Song from the same-named opera, "Le Hussar des Bays," by ROBERT.
10. "O'er the meads, or over the moor," a Quartet by ROBERT, the poetry being by EDWARD "The Debutante," adapted to English words for a male; the poetry by EDWARD GARDNER, from a libretto in the Modern Collection.
11. Quartet upon the Russian Dance, "Dance," by the Artist, ROBERT.
12. Waltz, No. 1, by R. WACHS, of Berlin.
13. March to the Bands for the piano-forte, composed expressly for the Musician, by J. G. GILLES.
14. "Let us leave to Nature's hand," a beautiful French melody sung by Mr. ROBERT in the opera "L'Opéra Comique," with a new arrangement for the female voice.
15. Romance "Dance, oh, dance!" sung by Signor GILLES, in "Le Hussar des Bays."
16. Romance "O'er the meads," with an accompaniment for the piano-forte or harp.
17. Marchonette for the piano-forte, from "Le Hussar des Bays," by ROBERT.
18. Quartet, the same as, "My address is never far from you," the words by RICH. GREENMAN, M.A., F. R. S.
19. March for the piano-forte, composed for the work, by EDWARD MILES.
20. "To the fair lady's sweet smile," a Song, by Dr. FORTUNE, the poetry by GILLES.
21. "Ladies, live in love and pleasure," a German, by THOMAS GREENMAN; the poetry translated from German, by Dr. Langford.
22. "Oh, the moment was not," a popular French melody sung by Miss FORTUNE of Canada and America.
23. Marchonette for the piano-forte, consisting of a Spanish a Russian, and a German dance.
24. The Spanish National Air, entitled "Keep a March," with an accompaniment for the piano-forte.
25. "All was beautiful," an Italian air, by ROBERT, a French, of George.
26. "What more does, still, of the woodlark's song," a Song for the female voice, composed for the work by THOMAS GREENMAN, Esq.
27. "I will not give you pleasure from thee," a song composed by WILLIAM LARSEN, Esq., the poetry by Miss GILLES.
28. The Fairies, a song and dance, by GUST. MEYER, and W. L. WITTE.
29. Marchonette, or a French March, composed by L. and ROBERT.
30. "Be not, ye old women, jealous of the young," sung by Signor GILLES, in "Le Hussar des Bays."
31. Quadrille, from the opera of "Le Hussar des Bays," composed for the piano-forte by GUST. MEYER a JEN. WITTE.
32. "In the fair plume," by FORT. ALEXANDER ROBERT, the poetry by M. G. LEROY.
33. A Song, or Dance Movement, in the old style, for the piano-forte, composed purposely for the Musician, by J. ROBERT.
34. March for the piano-forte, by M. ROBERT, with a new, short introduction.

- 38 Adella, song, by Madame Campan, in the English opera of "Othello," adapted by G. Barnard.
- 39 Cassini, "No, Zelu, then I gather not" the scene by Murray; originally set by him in German words, and now first published in English, and adapted to song verses by the Chas. Collins, Esq.
- 40 Aria, for the piano-forte, composed expressly for the Harpsichord, by T. A. Barnard.
- 41 March, by Barnard.
- 42 Introduction to the symphonies opera of "Rinaldo & Rosina" by Barnard.
- 43 British Song, sung by Miss Stephens, in the English opera, by James Barnard, Esq.
- 44 Aria, "Look within, oh God!" &c. by Madame Campan, in Barnard's Italian opera, "Othello."
- 45 Duet, "Farewell, Dorothea!" by Elizabeth Clarke.
- 46 Song, "A Farewell!" the parody by Emma Walker Esq., set to music expressly for the Lark Concert, by T. Barnard, Esq.
- 47 Madrigal, for two voices, or a voice and a lute, with an accompaniment for the piano-forte, by B. Barnard.
- 48 British Song (very pretty), gathered from a German work, entitled "Reinhold's Valedictory," adapted to English words, with an accompaniment for the work, the parody by the Author's Daughter.
- 49 Song, from the tragedy of "Pamphilus," written by Philipp Hainault, composed by JEAN BARNARD, Esq.
- 50 Aria, from the private German opera, "Der Fiedler," by Chas. Barnard, son of Henry.
- 51 In Chorus, from "The Four Chaperons Song," composed by the author, arranged for the piano-forte.
- 52 White, for 4. Strangers (sung the subject of by a quartet in a singing three Variations).
- 53 Quodlibet March, or Boisterous Minuet in the modern style, for the piano-forte, composed expressly for the Harpsichord, by I. Barnard.
- 54 Minuet, by Murray, arranged for the piano-forte.
- 55 Song, "Love's Whimsy," by the Traveller, the words by Tom D'Urbey.
- 56 Song by Barnard; the music from Shakespeare.
- 57 Quasi- "In the Merry Land!" by Barnard, now first adapted, for this work, to English words, by David Galt.
- 58 Song, "Othello's," by Barnard, from the opera of "Othello."
- 59 Song, "Good Night," by Murray, from the opera of "Othello." the parody by Tom D'Urbey.
- 60 Quasi- "Good Night!" by Murray, the parody from the English Works of Henry Heppner, as the King's Sonny.
- 61 Minuet, "Othello's," from the English opera of "Othello and Leah!" by Vincenzo Barnard.
- 62 "March, No. 1," for an Harpsichord, by Murray, and arranged for the piano-forte by Barnard.
- 63 Minuet, from the first "March the Harpsichord by Murray," by Vincenzo Barnard.
- 64 Introduction, for the piano-forte, by J. Barnard.
- 65 March, for the piano-forte, composed expressly for the Harpsichord, by J. W. Galt, and adapted to the English.
- 66 Quasi- "Remember me!" written, the words adapted to it for this work.
- 67 Minuet, "Farewell to the Harpsichord," composed by Vincenzo Barnard.
- 68 Minuet, Italian & English.
- 69 Minuet March, or Barnard's valedictory opera, "In Good Night," arranged for the piano-forte.
- 70 Minuet, composed by Cassini, arranged for the piano-forte.
- 71 The Variations, together with Two Introductory Minuets, from the 10th Concerto of Alessandro Scarlatti, composed by him for "The Celebration of the Victory" of a military parade to the French Church, now adapted for this work.
- 72 Quasi- "Fare, Adieu, Adieu!" from the Italian opera of "Adieu," with an accompaniment for the piano-forte, by Barnard.
- 73 A Quodlibet, for the piano-forte, by Barnard.
- 74 Good Night, from the Quodlibet, Op. 10, by Murray.
- 75 Minuet, from the valedictory opera of "Othello" by Vincenzo Barnard (the words translated and adapted to the air for this work.)
- 76 Quasi- "Othello's," for two voices, or a voice and a lute, by the Author's Daughter, originally composed in Gen. It. and in the late Majesty, with a new accompaniment, added to it for this work.



# "OH, VERY SWEET WAS MORNING'S DAWN,"

In G major:

COMPOSED EXPRESSLY FOR THIS WORK, BY

JOHN BRAHAM, Esq.

THE POETRY BY THE LATE M. G. LEWIS Esq. M.P.

**Violoncello, and**  
**Karacorum:**

Oh, very sweet was morning's dawn to me, to me, my Ma - - ry, When

And now I sleep, o'er the love to - gether, to - gether Ma - - ry, And

The first system of the musical score. The vocal line (treble clef) begins with a treble clef and a key signature of one flat. The lyrics "you - ing meet me you grow green, For don't say Me - - - ing, When" are written below the staff. The piano accompaniment (grand staff) features a flowing melody in the right hand and a supporting bass line in the left hand.

The second system of the musical score. The vocal line continues with the lyrics "don't I love Me - - - ing you, For don't say Me - - - ing, For - - -". The piano accompaniment continues with a similar melodic and harmonic structure.

The third system of the musical score. The vocal line begins with the lyrics "My - - - ing Me - - - ing". The piano accompaniment continues with a similar melodic and harmonic structure.

The fourth system of the musical score. The vocal line begins with the lyrics "The Me - - - ing you". The piano accompaniment continues with a similar melodic and harmonic structure.

mus - i - cian then, My in - dent on lent Ma - ry, For

in - to hearts I thank I see Thy Mother, thy Mother

Ma - ry! Thy song was like the ho - ly song, My

gen - tile Ma - ry, I - - - - - but thy d - ly voice is among The

Southern, Ma - - ry, The - - Southern, Ma - - ry.

And, old time daisy - - - I give, They sparkle, they sparkle.

*Andantino p*

Ma - - ry, So the - - the old - - made in - - time again, My lovely, lovely.

*Poco* *Forte, with energy*

Ma -- ry, But now to love and life have said I've bid adieu, Ma --

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are "Ma -- ry, But now to love and life have said I've bid adieu, Ma --".

ry. And ... when I may no longer dwell With you then, Ma-

The second system of the musical score. The vocal line continues with the lyrics "ry. And ... when I may no longer dwell With you then, Ma-". The piano accompaniment provides harmonic support.

ry. With ... not then, Ma ... ry.

The third system of the musical score. The vocal line concludes with the lyrics "ry. With ... not then, Ma ... ry.". The piano accompaniment features a more active, flowing melody in this section.

The fourth system of the musical score. The vocal line is mostly silent, indicated by a long rest. The piano accompaniment continues with a melodic line, ending with a double bar line.

NON NOBIS DOMINE

**Fig. 2** *Formosa*, composed of four 100-MHz blocks

By: **FRANKLIN MATH, Degree in History, University of Michigan**

[The authors claim that condition production is a threat to *P. furcata* sp., and it is a potential risk practice in the Florida offshore, but also have failed to mention any of the risk.]

All biological entities are organized in many three groups: the first concern living organisms, and finally, plants and animals.

The musical score for "The Rose Tree" consists of three staves. The first staff is for the Soprano voice, the second for the Alto voice, and the third for the Bass voice. The lyrics are written below each staff, with German lyrics above the English ones. The music is in 3/4 time and features a key signature of one sharp (F#). The lyrics are:

Sopran: Rose, ro - the, De - ma - ra - ra, ra - ra - ra, ra - ra - ra.  
 Alto: Rose, ro - the, De - ma - ra - ra, ra - ra - ra, ra - ra - ra.  
 Bass: Rose, ro - the, De - ma - ra - ra, ra - ra - ra, ra - ra - ra.

Name - in - te - - - a - di - Glo - ri - - - am and Name - in - te - -  
 and Name - in - te - - - a - di - Glo - ri - - - am and Name - in -  
 te - - - a - di - Glo - ri - - - am and Name - in - te - - - a - di - Glo - ri - - - am

*The Old Folks at Home*  
 (Swanee River Song)  
 I am an old, old man, and I am an old, old man, and I am an old, old man, and I am an old, old man.

# LE PORTRAIT.

A POPULAR FRENCH ARIETTE,  
WITH AN  
ACCOMPANIMENT  
FOR THE  
PIANO-FORTE OR HARP.

[In passing the above, many notes, which appeared as ornaments in the original French copy, are retained in square, the accompaniment of the latter merely were omitted in the work.]

ARRANGE  
FOR PIANO

The musical score is arranged for piano and features three systems of music. The first system is a grand staff with a treble and bass clef, containing a melody and a bass line. The second system is a grand staff with a treble and bass clef, containing a melody and a bass line. The third system is a grand staff with a treble and bass clef, containing a melody and a bass line. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano).

For-mart d'ar-mant, per-tout de ma-à - - - à.

Qu - - ge d'ar-mant, per l'a-mant ab-le - - - à.

Ah! vous en-fer-mer un bon que j'ai per - - - à.

Tu - - - - - à - - - - - à.





II

Ah! malheureux, qu'en tendis-je première,  
 Tu fis crié par l'airain malheureux !  
 Pour advenir une déception à l'écart,  
 Et pour charmer les vœux de l'absence. (Re.)

III

Où, les vœux, les vœux de te que j'ai vu,  
 Son doux regard, son sourire, se riant,  
 Lorsque son cœur les pressait sur mon cœur,  
 Je crus alors la promesse de l'absence. (Re.)

IV

Mais, tu n'as pas pour moi les mêmes charmes,  
 Mais ton cœur de mon cœur ne s'élève  
 En retrayant tes dignes phrases,  
 C'est pourquoi, tu fais valoir mon cœur. (Re.)

V

Malheureux, quel est cet esprit langoureux,  
 Pourquoi mon cœur de mon cœur se lève,  
 Pourquoi charmer, tu n'as pas le bonheur,  
 Mais tout ce que tu veux offrir (Re.)

# "CHANGE THY MIND SINCE SHE DOES CHANGE"

A CANTATA, BY DR. HAYDN.

(Which the Editor Johnson has never been printed in England.)

VERY EARLY WHEN ABANDONED TO IT FOR YOUR WORK.

THE POINT BY ROBERT, EARL OF BRICK, EARL-MARSHALL OF BRITAIN,

WRITTEN ABOUT THE YEAR 1800.

Accompaniment



Change thy mind, since she does change, Let not Thyself all in



but then, Thyself will not be true

strange. When her false-kind doom at - - rose then

Love is dead and then not lost, she died long, but died to

then.

11

Love no more, since she is gone;  
 She is gone, and lives no other:  
 Being once deceived by one,  
 Loves her love, but love none other:  
 She was false,—but her self;  
 She was lost, but yet entire!

12

Love, farewell!—many dead to me  
 Than my life, which thus perished:  
 Late, all joys are gone from thee,  
 Others love what thou hast found—  
 Oh! my death hath sprung from hence,  
 I cannot live for her offence.

# ' HERE'S A HEALTH TO THOSE FAR AWAY,'

A SONG BY

WITH A NEW ACCOMPANIMENT.

ADAPTED BY J. W. B. B. B.

INTRO.



Here's a health to them far a -- way, Who are  
gone to war's la - zed place, Here's a health to them who are here to-day, And who  
are

no cryin' for water in a gas-station' desert? You tried to be pulled from there

whereas for a scorechild will, the he is called a the score the hymn's keeper

Musical score for "The Song of the Lark" by George Gershwin. The score is in 2/4 time and features a vocal line and a piano accompaniment. The lyrics are: "The song of the lark, the song of the lark, the song of the lark, the song of the lark."



1. *Journal of the American Medical Association*, 2000; 283: 2639-2645.

These are the same people who are the most likely to be involved in the same kind of behavior.

Health is a benefit to the community and the nation. It is a benefit to the community and the nation.

\_\_\_\_\_

**The** *Journal of Management Education* **30**(1) **1**–**2**

Our focus is on the following research questions:

**A. Indicate the most appropriate title for each passage.**

There's less in the records of Eisenhower than

# DIVERTISEMENT FOR THE PIANO-FORTE

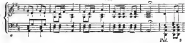
No. 1.

BEING AN EXTRACT FROM A NEW GERMAN OPERA,

BY CARL MARIA VON WEBER.

**SOLUS  
STRADE**

The musical score is presented in five systems, each consisting of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and ornaments. The first system is marked with 'SOLUS STRADE' on the left. The score is written in a style typical of 19th-century musical publications, with clear notation and a focus on melodic and harmonic development.



This image shows a page of musical notation, likely for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece is written in a key with one flat (B-flat) and a 3/4 time signature. The first system begins with a treble clef and a key signature of one flat. The second system continues the melody in the treble and adds a bass line. The third system features a more complex texture with multiple voices in both hands. The fourth system shows a continuation of the complex texture. The fifth system features a more complex texture with multiple voices in both hands. The sixth system concludes the piece with a final chord and a double bar line.



THE CELEBRATED  
**PSYCHEAN QUADRILLE,**

AS PERFORMED AT

ALMACK'S, THE ARMYLL ROOMS, AND THE NOBILITY'S BALLS,  
**WITH NEW FIGURES.**

IN WHICH ARE TWENTY-SEVEN DANCES SPECIALLY FOR THIS QUADRILLE.

BY

**MR. R. C. SIDNEY;**

THE MUSIC COMPOSED AND SKILFULLY ARRANGED BY PERKINSON,

BY

**THE RIGHT HONOURABLE THE COUNTESS COTTER,**

IN HER LADYSHIP'S MOST GRACIOUS AND BEDEVIL SERVICE,

**R. TOPLIFF.**

---

PUBLISHED BY PERKINSON OF THE ARCADE.

# PSYCHEAN QUADRILLES

## L'ÉMOGÈNE



### FIGURE DE LA POÈME, 1st.

Les deux électricités se croisent en dansant la main droite  
et gauche, changeant leur électricité en dansant la main  
gauche, et à gauche en dansant la main droite. 1. Deux.

Les deux électricités se croisent en dansant la main droite  
et gauche, changeant leur électricité en dansant la main  
gauche, et à gauche en dansant la main droite. 1. Deux.

Les deux électricités se croisent en dansant la main droite  
et gauche, changeant leur électricité en dansant la main  
gauche, et à gauche en dansant la main droite. 1. Deux.

Les deux électricités se croisent en dansant la main droite  
et gauche, changeant leur électricité en dansant la main  
gauche, et à gauche en dansant la main droite. 1. Deux.

Chaque partie pour les autres.

### THE FORTH POÈME, 1st.

The two electricities towards and from the right hand in  
each other's left, change in the right and give the  
left hand, change in the left, and give the right hand. 1. Deux.

The two electricities towards and from the right hand in  
each other's left, change in the right and give the  
left hand, change in the left, and give the right hand. 1. Deux.

The two electricities towards and from the right hand in  
each other's left, change in the right and give the  
left hand, change in the left, and give the right hand. 1. Deux.

The two electricities towards and from the right hand in  
each other's left, change in the right and give the  
left hand, change in the left, and give the right hand. 1. Deux.

Each one others in the same.

# PSYCHEAN QUADRILLES

## LA DEJANAIRE

Chorus: Two stanzas, following, and then repeat.

Chorus: Repeat the first and then join the chorus with chorus, repeat  
 Chorus: Repeat the first and then join the chorus, repeat  
 Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

The Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat  
 Chorus: Repeat the first and then join the chorus, repeat  
 Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

Chorus: Repeat the first and then join the chorus, repeat

# PSYCHEAN QUADRILLES.

## LA BELLE SARDINIESE.

The musical score is written for piano and violin in 3/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic and includes a first ending marked '1'. The second system features a forte (f) dynamic and a first ending marked '1'. The third system includes a piano (p) dynamic and a first ending marked '1'. The fourth system includes a piano (p) dynamic and a first ending marked '1'. The fifth system includes a piano (p) dynamic and a first ending marked '1'. The score is written in a key signature of one flat (B-flat) and includes various musical notations such as eighth notes, sixteenth notes, and rests.



Provençals les lèst, après le 11<sup>e</sup> et le 12<sup>e</sup> mesure;  
ballant et tour de main.

The small les lèst . . . . . 8 Bars.

Les quatre quadrilles-chaises ont dansé à leur droite, ballant et tour de main, en prenant une place . . . . . 8 Bars.

Les quatre quadrilles-chaises reviens à la droite à leur droite, ballant, et tour de main, 8 Bars.

Ballant quatre, et tour de main . . . 8 Bars.

Lorsqu'ils se sont tous assemblés à gauche, en même temps les quadrilles ballant en chœur leurs quatre quadrilles à leurs danses, avec de ranger le rond, et les lèst font danser tout à leurs places . . . . . 8 Bars.

Les danses-dansent leurs, selon les danses de lèst et le quadrille à leurs places, ballant, change de place avec leurs quadrilles sans quitter le rond, ballant et dansant à reviens, 8 Bars.

Cette partie pour les six autres

Et pour le lèst, change avec les lèst.

2

Provençals reviens, après le 11<sup>e</sup> et le 12<sup>e</sup> mesure, les lèst et tout tour de place.

The right-hand round and back again, 8 Bars.

The four quadrilles, change to the lèst on their right-hand, ballant and tour with both hands getting one place . . . . . 8 Bars.

The four quadrilles again change to the lèst on their right, ballant and tour, which will bring them opposite their own places with opposite lèst . . . . . 8 Bars.

The lèst, and tour with both hands, 8 Bars.

The four lèst hands half round to the left, which brings them to their partners; at the same time the quadrilles sit, and give their left hand to their lady's left without altering the round, all change back to place . . . . . 8 Bars.

The lèst, giving their right hands across at the end of the last figure, sit, change places with their partners, without quitting hands, ballant and change into place . . . . . 8 Bars.

The same figure for the six others.

And, in the lèst, change across the right and back again.

2



" SWEET SOOTHING HOPE,"

A *Gift* for four Voices,

*Composed especially for the Harversham,*

BY

THOMAS ATTWOOD, Esq.,

*Composer, &c. to His Majesty.*

---

THE POETRY BY ERASMUS MADDON, Esq.

---

Sweet soothing Hope allays our pain,  
Betrust'd of those we fondly love :  
While Faith repairs,—we meet again,  
Partaking Joy in rapture shown.

Calm, softly brooding by the gate,  
Impelling life's expanded soul,  
And smoothly flowing by the tide,  
O'er which we to the haven glide.

*Longer*

**VOICE**

Sweet - - - - - days at - - - - - days are gone, the  
 Sweet - - - - - days at - - - - - days are gone, the  
 Sweet - - - - - days at - - - - - days are gone, the  
 Sweet - - - - - days at - - - - - days are gone, the

**PIANO**

*Longer*

*Longer*

word of those we find - - - - - by love,  
 word of those we find - - - - - by love, widely  
 word of those we find - - - - - by love, widely  
 word of those we find - - - - - by love,



Wide Path in - - path, — we meet a - - gain, Wide

low Wide Path in - - path, we meet a - - gain,

low Wide Path in - - path, we meet a - - gain,

Wide Path in - path, we meet a - - gain, Wide Path

Path in - - path we meet a - gain, Ad

Wide Path in - path we meet a - gain, For

Wide Path in - path we meet a gain, For

Wide Path in - path we meet a - gain, For



Ode, with - by break - ing to the gate, In  
 love Ode, with - by break - ing to the gate, In  
 love Ode, with - by break - ing to the gate, In  
 love with - by breaking to the gate, In

put - ting life's on - guard - ed out, And  
 put - ting life's on - guard - ed out, And  
 put - ting life's on - guard - ed out, And  
 put - ting life's on - guard - ed out, And

The image shows a page from a musical score for 'The Lord's Prayer'. It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are written below the vocal staves. The music is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: 'Our Father, who art in Heaven, Hallowed be thy Name. Thy Kingdom come. Thy will be done on Earth as it is in Heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from evil. For thine is the Kingdom, the Power, and the Glory, forever. Amen.' The score is arranged in a system with five staves. The vocal parts are on the top four staves, and the piano accompaniment is on the bottom staff. The lyrics are written below the vocal staves. The music is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: 'Our Father, who art in Heaven, Hallowed be thy Name. Thy Kingdom come. Thy will be done on Earth as it is in Heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from evil. For thine is the Kingdom, the Power, and the Glory, forever. Amen.'

A musical score for the song "The Rose Tree". It features five staves. The first four staves are vocal parts with lyrics written below them. The fifth staff is a piano accompaniment. The lyrics are: "In the green garden where the roses grow, / One little rose tree stood so tall and true, / In the green garden where the roses grow, / One little rose tree stood so tall and true." The music is in G major and 2/4 time.

[illegible]

# " Vivere io non Potrò! "

in Duet,

From the Renowned Opera of *La Donna del Lago*,

BY ROSSINI.

Violoncello  
Bassoon

Tutti

Va - ri - ta - ti - on - gi - to

for the first time in the world

for the first time in the world



# "OR LOVE ME LESS, OR LOVE ME MORE!"

A CANCINET, BY MORGAN.

Being the Cancinet, "Die Zehnenden" adopted to English Words for this Week.

THE FORTY-SEVEN HUNDREDTH.

(Written to the High German-Germanic.) "A young man" says Lord Chatterbox, "of incompatible pen."

FROM A NO. IN THE MAGNIFIC COLLECTION.

Annex  
ten

Oh love me less, or

love me more, and play not with my heart, for other folk will be

all yours: Tell me at least, or not my love! Let me know what is to befall, this



of a doubtful marriage-mat Take all my present But you, being mine

I cannot tell, the usual way?

To love, shall I have myself before  
 That love of which I now complain;  
 \* And, having little thought as yet,  
 Flaming to meet with your doubt in  
 \* The spirit of those you did give,  
 I greatly like, to make good, too,  
 And yet have gone d. by all this care,  
 No rest perhaps, not in despair

I see you were that pitying soul  
 Which you have still remembered my smart,  
 \* Cannot thus deeply to forget,  
 And entertain a heartless heart —  
 But I no longer can give way  
 To those who do as little pay,  
 And yet I dare no further give,  
 \* What you are kind, though not as done.

Then give me more, or give me less  
 The just decision a mutual sense;  
 \* Or you are saying tonight then  
 In their own time indifference!  
 \* But, then, and a better eye,  
 Because in your me lately,  
 For I shall have the very sense  
 \* Which, for my sake, you do put on?

\* The first syllable in the line marked by an asterisk must be sung to the note B, [d. note] or a space, instead of leaving the rest, and the two last notes in the following bar will go to the second syllable—a, g.



The word "marriage" in the first line of the first stanza, must be sung to the three first spaces in the eighth bar from the end. The intelligent performer will readily adapt the same to the slight difference in the position of the

# ***Fantasia,***

Upon the Russian Dance *Dumka*,

BY THE ABBÉ DELINKER.

(Printed, with some few Alterations and Enrichments, from the German Copy).

Andante.  
Ma. 100.  
Piano.

*Crescendo.*

*F* *Crescendo*

*F* *rit.*

Handwritten musical score for piano, consisting of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score is written in a cursive, handwritten style.



Maggot



Maggot





## Waltz

FOR THE PIANO-FORTE OR HARP.

BY WILMS, OF BERLIN.

(Printed from the German Copy)

The musical score is written for piano and harp, consisting of five systems of two staves each. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a 'For' marking above the piano staff. The second system includes a 'Pia.' marking above the piano staff. The third system includes a 'Pia. p' marking above the piano staff. The fourth system includes a 'Pia. p' marking above the piano staff. The fifth system includes a 'Pia. p' marking above the piano staff. The score concludes with a double bar line and a 'B. C.' marking at the end of the piano staff.

A SKETCH À LA HAYDN,

*for the Piano-Forte ;*

*Expanded especially for the Harmonicon,*

BY

J. B. CRAMER,

AND DEDICATED TO HIS FRIEND,

D. DRAGONETTI.

SCHEINEN  
ALLEGRETTO









# "KELVIN GROVE,"

The beautiful Scotch Melody, recently introduced and sung by

MR. BRAHAM.

IN THE OPERA OF "GUY RICHARDS."

ARRANGED WITH NEW REMOVES AND ACCOMPANIMENTS FOR THIS WORK

ALLEGRO

rit Let us haste to Kelvin Grove, from the far sea, O, Through the

waters let us move, hark - see the sea, O, Where the rose is all the pride, Praise the

before angels sit, Where the meek and lowly King, Son of the Virgin Mary, 2

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line in treble clef with a key signature of one flat and a common time signature, and two piano accompaniment staves in treble and bass clefs. The melody is simple and folk-like, with lyrics written below the vocal line. The piano part provides a harmonic accompaniment with chords and moving lines in both hands.

We will wander by the will, brown leaves, O,  
To the core handle the will handle leaves, O;  
Where the glass round the will  
Of the holy material,  
Through the mountain's rocky hall, brown leaves, O

34. *March.*

Will you stand a - lone, beside me - too, O! The sea-larks were and

*For voice.*  
*Acrobatic.*

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1000

solo.

yea, looser hands, O, Ye the streamlet-musical stream, For the daisy that sweetest flower, & more

trio.

trio all sing in four voices. Hands, O

trio.

particular

### The Anthem.

(To be sung in the first part of the song.)

But we sing in Kathie's grave, looser hands, O,  
 Shall rescue our tales of love, looser hands, O,  
 And the rose in all its pride  
 Shall bedeck the daisy's side,  
 Where the midnight lilies glow, looser hands, O

In their laughing side. Where the midnight lantern glows, look thou - tis - me, O

We will wander by the mill, beside house, O,  
To the cave beside the fall, beside house, O,  
Where the glass around the mill  
Of the fully water-fall,  
Through the mountain's rocky fall, beside house, O

### 3d Verse.

We will wander by the mill, beside house, O,  
To the cave beside the fall, beside house, O,  
Where the glass around the mill  
Of the fully water-fall,  
Through the mountain's rocky fall, beside house, O

### 4th Verse.

All I need married a - dam, beside house, O, To the fairy stream and

For more  
arrangements.

you, *tenore* *tenore*, O, To the streamlet winding slow, To the fragrant-meadowed lea, *il canto*

*tenore*

Side of all sweet dale, *tenore* *tenore*, O.

*tenore* *quadrante*

#### 4th Verse

*(To be sung to the first part of the song)*

But we mean in *Kelvin* grove, *tenore* *tenore*, O,  
 Shall never our *lives* of love, *tenore* *tenore*, O,  
 And the *rose* in all its pride  
 Shall *breath* the *daughter's* side,  
 Where the *midnight* *lilies* *glide*, *tenore* *tenore*, O.

# "Aurora!"

The ROMANCE, sung by SEBASTIAN CORDEON,

IN THE SECOND ACT OF "LA DONNA DEL LAGO."

Composed by ROSSINI,

WITH AN ACCOMPANIMENT FOR THE HARP, OR PIANO-FORTE.

[The air is also the subject of the Contre Alt Duo, sung by Sebastian Cordeon and Eliza C. Graham,  
at the commencement of the Opera.]

*Accomp.*

The first system of the musical score. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The second system of the musical score. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

The third system of the musical score. The vocal line concludes with a final note. The piano accompaniment continues with the same rhythmic pattern.



Musical score for the first system. The vocal line (treble clef) has the lyrics "d'ait il - - par - ra - - par - ra - - he - - he - - he - - Quel". The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and chords in the left hand.

Musical score for the second system. The vocal line continues with the lyrics "dans de dans la de tel re - - pi - -". The piano accompaniment maintains the same rhythmic pattern.

Musical score for the third system. The key signature changes to one flat (B-flat major or D minor). The vocal line has the lyrics "tel, a par - - re - - par - - tel, a he - - he - - he - - Quel dans de dans". The piano accompaniment continues with the same rhythmic pattern.

Musical score for the fourth system. The vocal line has the lyrics "a quel dans de dans de tel". The piano accompaniment concludes with a final chord.

# Rondeau,

*C'est l'Amour,*

SONG IN "LA MARCHANDE DE SOUVIENS."

And immediately popular in every part of France at the present time.

*With an Accompaniment for the Piano-Forte or Organ.*

*Allegretto*

The first system of the musical score. It features a vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody begins with a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B-flat4. The piano accompaniment is in bass clef, starting with a half note chord of G2-B-flat2 and a half note chord of D3-F3. The lyrics "C'est l'Amour, l'Amour, l'Amour, qui" are written below the vocal line.

*And*

The second system of the musical score. The vocal line continues with the melody "Qui braverait le mal - in - di, et qui-que jour, il sur-tout, la main de son l'â-". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

*Fine*

The third system of the musical score, marked "Fine". The vocal line concludes with the lyrics "mour, Qui veut la dan-see plus de - et la, et qui fait danser les vi -". The piano accompaniment ends with a final chord in the right hand and a descending bass line in the left hand.



# Polonaise,

ARRANGED FOR THE PIANO-FORTE

FROM

ROMINI'S OPERA, *Il Tancrède*.

Left Hand  
Right Hand  
Tutti  
Fin

The musical score is written for piano-forte and consists of five systems of staves. The first system includes a 'Tutti' marking. The second system includes a 'Fin' marking. The third system includes a 'Tutti' marking. The fourth system includes a 'Fin' marking. The fifth system includes a 'Tutti' marking. The score is written in 3/4 time and features various musical notations including notes, rests, and dynamic markings.



# Canzonet,

"*My Wife's a wondrous nice thing ;*"

The TUNE by L. van BETHOVEN.

Originally composed to German words, and now first transferred from that Language, and adapted to a Scottish Song, written by

ROBERT JAMISON, M.A. F.R.S.

Arranged,  
Piano

My wife's a wondrous nice thing, A true nice My dear  
for you

nice thing, My dear, my wondrous, nice thing, And I ... not other still

Yes, it was my heart to love her, I  
for you

This system contains the first line of the song. The vocal melody is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "rose-tree above me, how long, and what road may I from her, how".

This system contains the second line of the song. The lyrics are: "near-by the house, and how near-by the house you will see".

This system contains the third line of the song. The lyrics are: "and her face was like the sun, and could I not see her, and".

This system contains the fourth line of the song. The lyrics are: "that her eyes were like the sun, and could I not see her, and".

Lead - by a child, grand - ma, But we had never as-

sembled. Not with an long re - tired me, But for her

love to me

## II

When was life and pain showed me,  
 All views were dark around me,  
 And sad and lone she found me,  
 As friendship worth could be.  
 When other love grand love me,  
 Her pity kind did say me,  
 And love her love she gave me,  
 And that's the love for me! (Chorus.)

And till this heart is cold, I  
 That darkness' life will hold by  
 And, that my love given with my  
 Love love up young will be.  
 For she's my woman was thing,  
 My lady, my woman was thing,  
 My woman, my woman, my woman,  
 And ever more shall be!



# March,

FOR THE PIANO-FORTE,

BY FERDINAND RIES.

*Comp. and pop. by the Harmonicon.*

# March.

—

March.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of eight systems of music. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The violin part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with dynamics such as *sf* (sforzando), *f* (forte), and *mf* (mezzo-forte). The tempo is marked with the word *March.* at the beginning of the first system.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of a treble staff and a bass staff. The music is written in a style characteristic of the late 19th or early 20th century, with various musical notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a similar rhythmic pattern. The second system features a treble staff with a melodic line and a bass staff with a more complex, possibly arpeggiated, accompaniment. The third system shows a treble staff with a series of chords and a bass staff with a steady eighth-note accompaniment. The fourth system continues this pattern with a treble staff of chords and a bass staff of eighth notes. The fifth system introduces a treble staff with a more active melodic line and a bass staff with a steady accompaniment. The sixth system concludes the page with a treble staff featuring a final melodic phrase and a bass staff with a steady accompaniment. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'mf'.

A handwritten musical score on aged paper, featuring two systems of music. The first system consists of two staves: the upper staff is in treble clef and the lower in bass clef, both containing complex melodic and harmonic lines with many beamed notes. The second system also has two staves. The upper staff continues the melodic line, while the lower staff is marked 'Tutti' and contains a series of rhythmic patterns, possibly for a string ensemble, with many vertical strokes. The notation is dense and characteristic of 19th-century manuscript notation.



# " TO FAIR FIDELE'S GRASSY TOMB;"

A Duet, composed by JAMES NARES, Mus. Doc.

Original and Complete in One. It act in the Little Magazine—The Friend by COLLIER, written for the enjoyment of Fiddle, to the Tendency of Spontaneity.

[The following beautiful little Duet is almost unknown, and is known extremely rare. It is now supplied, with a few telling alterations, to the best of a friend of mine (Hector) Fiddle, of unquestionable merit, which is doubtless a success.]

Largo.



*And.*

Bring back up . . . my heart of our . . . lost bloom, and  
 Bring back up . . . my heart of our . . . lost bloom, and

*And.*

It . . . is all the breaking spring.  
 It . . . is all the breaking spring.

**I**  
 The Red-brown elf, at evening hours,  
 Shall lightly lead his little crew,  
 With honey dew, and gathered here and  
 To seek the ground where they are best

**II**  
 When hoarding wealth, and hoarding pain,  
 In secret shades each spring will  
 Oh, woe! the shame, in every pain,  
 The tender thought we then shall find

**III**  
 Each lonely wanderer shall then appear,  
 For thus the rose he truly shall  
 And yet 'tis life, and death no more,  
 Just music it is! For I will be dead!

*And.*

# Canzonet,

*"Lesbia, live to Love and Pleasure!"*

## The Music

By VINCENZO BIGHINI,

(CAPPELLMASTER to the King of Prussia.)

ORIGINALLY SET TO GERMAN WORDS,

And now best adapted to a pair of the FINE OLD ENGLISH WORDS,

TRANSLATED BY

The Rev. JOHN LANGHORNE, Doctor in Divinity.

Les-bia, live to love and plea-sure, Can-sonet

what the gods may say: When such no-mend is a de-sire, Why don't



in - ev - ery hour is day's ending

This system contains the first two staves of the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

now shall see us glory, that when life is o'er, There is

This system contains the next two staves of the musical score. The vocal line continues with the lyrics "now shall see us glory, that when life is o'er, There is". The piano accompaniment features a steady eighth-note pattern in the left hand.

end of all the sor - row, We shall stay - - - - -

This system contains the next two staves of the musical score. The vocal line includes a fermata over the word "stay". The piano accompaniment continues with the eighth-note pattern.

will - - - - - be with!

This system contains the final two staves of the musical score. The vocal line ends with a fermata over the word "will". The piano accompaniment concludes with a final chord. The system ends with a double bar line.

" Oh! the Moment was sad!"

An Irish Striding.

Sung by Miss Stephens at the British Concert and the Continent:

THE SINGERSHIP AND ACCOMPANIMENT FIRST HEARD BY IT FOR THE FIRST TIME.

Arrangement

Oh! the moment was sad when I part- ed, the

you - will be - oh, the sad! As I stand off her part, I see

ugh - you - will be - oh, the sad! As I stand off her part, I see

Wasn't her clerk, which hung on my clerk - der, der.

This is the first system of the musical score for "The Rose Tree." It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The lyrics "Thump was her head, an' that life was cold as I" are written below the staff. The music consists of several measures, including a half note, quarter notes, and eighth notes.

1. *gait should be - hold for - the - new - man - that - the - old -* (1st)

IX.  
Long I sought for my country, far from my  
country;  
Harrowdown Church, for  
All my joy and my hope I handed for  
you, love;  
Harrowdown Church, for  
From the garden, escaped from the  
dungeon;  
Sighed when my sweet thought was  
Not more close to her old grave but  
Sought her  
Harrowdown Church, for.

# Dibertimento,

FOR THE PIANO-FOURTE.

COMPOSED BY

*A Spanish, a German, and a Russian National Dance.*

(SELECTED AND ARRANGED FOR THE WORK.)

FORWARD. ALLEGRO.

(From G. M. & Wm.'s Previous.)

Fin. Fin. Fin. Fin.



(From M. C. de Winter's *Pavane*)





Allegretto

The musical score is written for piano (p) and consists of six systems of music. Each system is composed of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

## THE SPANISH NATIONAL AIR

100

### Mingo's March.

[The *Minde* once which *El Mindé* is mentioned, is the popular one of Spain. The present song was originally sung by the Indians, proprietary to that group like wine, and related to them the greatest preference. When General Bages left the city of Lima, for the purpose of punishing the Peruvians, he was obliged to take one hundred thousand of his troops, who were afterwards known to be almost destroyed by the whole Spanish Army, and it is, consequently, because the National Anthem.—This, as is proved by exact evidence by the Spanish, *El Mindé* is not. One other circumstance might have been made by the circumstances.]

A musical score for the song "The Rose Tree". It features three staves. The top staff is a vocal line with lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree". The middle staff is a vocal line with lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree". The bottom staff is a piano accompaniment line. The music is in 4/4 time and G major.

in - gra Ye let - ter pe - ter - the Cap - ta - in and the El



This system contains the first line of the musical score. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are: "San - ti - sa - ba - th, De - us ex - cel - sis De - us ex - cel - sis". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in 4/4 time.

This system contains the second line of the musical score. The vocal line continues with the lyrics: "sa - bi - tis Do - mi - ni - us Do - mi - ni - us Sa - ba - th, De - us". The piano accompaniment continues with the same melodic and harmonic patterns.

This system contains the third line of the musical score. The vocal line continues with the lyrics: "sa - bi - tis ex - cel - sis De - us ex - cel - sis sa - bi - tis Do - mi - ni - us ex - cel - sis". The piano accompaniment continues with the same melodic and harmonic patterns.

This system contains the fourth line of the musical score, starting with a section labeled "Chorus". The vocal line has the lyrics: "sa - bi - tis Do - mi - ni - us ex - cel - sis De - us ex - cel - sis". The piano accompaniment continues with the same melodic and harmonic patterns.

# THE SPANISH NATIONAL AIR.

REVISED

## Miego's March.

(The March was written for the Marchioness, in the popular air of Spain. The piece has been frequently sung by the author, frequently in halls, and often in those the greatest distinction. When General Grant left the City of New York for the purpose of proceeding to Philadelphia, the City of New York was accompanied through the City of Philadelphia, and the piece was played by the Spanish Army, and the company. In the Marchioness. — The piece is written in the style of the Spanish Air, and is, consequently, in the style of the Spanish March. — The piece is written in the style of the Spanish Air, and is, consequently, in the style of the Spanish March. — The piece is written in the style of the Spanish Air, and is, consequently, in the style of the Spanish March.)



[illegible]

in - te - Xus tu - - us tra - - us - in Sa - - ba - - oth dei Cieli Be -

mus - tree is fair - tree is - - be - cause - - You, no - - tree

[illegible]

[illegible]

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line on a treble clef staff, and a piano accompaniment on two grand staff staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and folk-like, with the piano accompaniment providing a harmonic and rhythmic foundation. The lyrics 'The Rose Tree' are written below the vocal line.

The musical score for "The Rose Tree" is presented in three systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The second system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The third system also consists of two staves with treble and bass clefs. The music is written in a simple, folk-like style with many rests and basic chordal structures. The lyrics "The Rose Tree" are written below the first staff of the second system.

Previous issues include:  
 • *Marine megafauna*  
 • *Can extinction always*  
 • *Beating a dead*  
 • *Do the oceans*  
 • *Current fisheries*  
 • *Impacts of climate*  
 • *All kinds of*

Multitudes de patients  
 ont tiré de ces livres  
 d'immenses profits.  
 Et moi-même en premier.

# AIRE NACIONAL

1st Copy.

Señores dignos  
Valientes y nobles  
Caudillos valerosos  
El honor a la lid.  
De nuestra influencia  
El valor es adorno  
Y es nuestro orgullo  
Los tipos del Gal.

Chorus

¡Válidales la patria  
Oh honor a la lid;  
¡Válgase por ella  
Vencer o morir!

2da Copy.

Honorable valerosos  
Nobles y experimentados  
Que sostienen el honor  
Fuerza, y valor.  
De los libertos  
Caudillos los nobles  
Y apóstoles y defensores  
Al honor son el.

Chorus

¡Válidales la patria  
Oh honor a la lid;  
¡Válgase por ella  
Vencer o morir!

# TRANSLATION

1st Verse

Cuba, freedom, and strength,  
Oppression banishing,  
Liberals are, practicing,  
Bourgeois-Morisy  
Let work men are freemen,  
Applied those who win them,  
And respect to them  
The Gal's family

Chorus

"For our country, brave Spaniards,  
Avoid the war cry;  
Let us move on her others  
To conquer or die!

2d Verse

And ye, midnight hunters,  
True symbols of liberty,  
Who look from beyond  
From each pit-black eye!  
For liberty's warriors  
Preserve their traditions,  
And keep the true history  
Of slavery.

Chorus

"For our country, brave Spaniards,  
Avoid the war cry,  
Let us move on her others,  
To conquer or die!

# Arietta

By BOSTAZZO ARDIA, of Correggio.

(ADAPTED FROM THE ITALIAN EDITION.)

*Andante*

Ah! non ho più di te, non ho più di te...

Di te non ho più di te, non ho più di te...

Di te non ho più di te, non ho più di te...

Di te non ho più di te, non ho più di te...

"What! blame thee, Child, of the woodland wild!"

It Sings for three Voices,

*Composed especially for the Harmonicon,*

or

THOMAS ATTWOOD, Esq.

*Composer to the Midgee, &c. &c.*

*Allegretto*

1st. TREBLE. What! blame thee, child, of the wood-land wild, Who

2nd. TREBLE. What! blame thee, child, of the wood-land wild, Who

Piano-Forte  
Accomp. and  
BASS VOICE. What! blame thee, child, of the wood-land wild, Who

slay - not now in close - ly! What! blame thee, child, of the

slay - not now in close - ly! What! blame thee, child, of the

slay - not now in close - ly! What! blame thee, child, of the

Hand - laid - out, Who sleep - ed - here in - death -

Hand - laid - out, Who sleep - ed - here in - death -

Hand - laid - out, Who sleep - ed - here in - death -

that - he a - gain your af - fect - ions, That plays on my heart as

that - he a - gain your af - fect - ions, That plays

your name, That plays on my heart as

me - rit - ly. That plays on my heart as me - rit - ly. That

me - rit - ly. That plays on my heart as me - rit - ly. That

me - rit - ly. That plays on my heart as me - rit - ly. That



*Alto.* *Ad tempo.*

plays on my heart no more - it is - Oh! war - like a - gain your

plays on my heart no more - it is - Oh! war -

plays on my heart no more - it is - Oh! war - like a - gain your

art - less strain, Oh! war - like a - gain your art - less strain,

art - less strain, Oh! war - like a - gain your art - less strain,

art - less strain, war - like a - gain your art - less strain, Oh!

*Alto.* *Ad tempo.*

your art - less strain, Oh! war - like a - gain your

a - gain your art - less strain, Oh! war - like a - gain your

war - like a - gain your art - less strain, *Delus a tempo.*

*Del.*

at - low strain, That plays on my heart in me - a - ly. Oh!

at - low strain, That plays on my heart in me - a - ly. Oh!

..... That plays on my heart in me - a - ly. Oh!

war - ble a - gain your at - low strain, That plays on my heart in

the ..... the. That plays on my heart in

war - ble a - gain your at - low strain, That plays on my heart in

*Ad lib.*

*Ad tempo*

me - a - ly, That plays on my heart in me - a - ly.

me - a - ly, That plays on my heart in me - a - ly.

me - a - ly, That plays on my heart in me - a - ly.

[illegible]

**W**

And blight though it be,  
 'Tis all I give it to thee,  
 Sweet child of sorrow, simplify:  
 The black will be,  
 As the stars at dawn,  
 All the heart of the world is here.

# Song,

*"I will not ask one glance from thee;"*

COMPOSED FOR THE WORK

By WILLIAM LINLEY, Esq.

THE POETRY by Miss COSTELLO.

(The thought is the glow of the glowing form is exquisitely beautiful and well adapted to some of the most striking passages of the Latin Poets:—In depicting the Passion in Words, the Composer indicated that simplicity would not be too easily achieved in. —We do know that simplicity is rare. —W. Linley.)



score and set - tle ty In that ex - traor - dinary place for

et In that ex - traor - dinary place for get

III

I must not, dare not, dare then speak.

In mine's most primitive time,



Now the most cruel to my mind,

And I forget the sound of love's voice.

# The Fairies,

*A Song and Chorus, from the popular German Opera "Des Freischütz."*

Composed by CARL MARIA VON WEBER.

(The words are abridged for the English version, and by no means literal; but they are of rather melodious and easy  
 construction, and have other merits not here enumerated. See *Musician's Magazine*, Vol. II.)

Andante,  
 with  
 Acceleration.

The first system of musical notation, consisting of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and begins with a treble clef. The piano accompaniment is in the same key and time, starting with a bass clef. The tempo is marked 'Andante, with Acceleration'.

The second system of musical notation, continuing the vocal and piano parts from the first system. The vocal line continues with a treble clef, and the piano accompaniment continues with a bass clef.

The third system of musical notation, continuing the vocal and piano parts. The vocal line includes the lyrics: "Come, let us see, let us see, the day when the light".

The fourth system of musical notation, continuing the vocal and piano parts. The vocal line includes the lyrics: "Come, let us see, the day when the light".

Chorus

Hand in hand we'll dance - - - a - - round, for the place is far-ry ground,  
 Hand in hand we'll dance - - - a - - round, for the place is far-ry ground  
 Hand in hand we'll dance - - - a - - round, for the place is far-ry ground.

For the place is far-ry ground  
 For the place is far-ry ground  
 For the place is far-ry ground.

16.  
 When morning sun is bright,  
 And evening's stars are  
 shining and twinkling,  
 Through day, thro' night and  
 year I'll be with you,  
 Wherever you are, I'll be with you.

17.  
 There are a million worlds  
 that float in space,  
 A planet near is white,  
 The far-ry world,  
 From downy clouds,  
 is a million miles away.

18.  
 The stars are like great  
 diamonds in the sky,  
 Some like, as they shine,  
 that would have a trail;  
 And if the stars are like,  
 The place is far-ry ground.

19.  
 It is a long, long way  
 to the far-ry world,  
 The young and tender wife,  
 But she will wait for you,  
 To the morning and to noon,  
 Where you are, I'll be with you.

# The Fairies,

A Song and Chorus, from the popular German Opera - *Die Fäe*

Composed by CARL MARIA VON WEBER

(The words were introduced by the original Authors, and by no means are to be used, with those which precede the first scene.)

Arranged,  
By  
J. H. W. B. S. S. S.

STANDARD MARCH,  
By J. H. W. B. S. S. S. S.  
A Song and Chorus of a Fairy.  
By J. H. W. B. S. S. S. S.

By J. H. W. B. S. S. S. S.







Handwritten musical score for piano, featuring a treble and bass staff. The piece is in 3/4 time and G major. The first system includes a "Ped." (pedal) marking and a "dim." (diminuendo) marking. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the system.

Handwritten musical score for piano, featuring a treble and bass staff. The piece is in 3/4 time and G major. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the system.

Handwritten musical score for piano, featuring a treble and bass staff. The piece is in 3/4 time and G major. The first system includes a "Ped." (pedal) marking. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the system.

Handwritten musical score for piano, featuring a treble and bass staff. The piece is in 3/4 time and G major. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the system.

Handwritten musical score for piano, featuring a treble and bass staff. The piece is in 3/4 time and G major. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the system.



# Cabatina,

*"Da lei, per cui respiro,"*

Sung by Sign. CANADONI, in the Opera of

ELISA e CLAUDIO.

Composed by MERCADANTE.

Amazzone.

Da lei, per cui respi-ro, Oh

The first system of the musical score. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff (treble and bass clefs). The tempo is marked 'Amazzone'. The lyrics 'Da lei, per cui respi-ro, Oh' are written below the vocal line.

dal lei so- no da- re- to, Oh, lei- non so- no- to- to

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'dal lei so- no da- re- to, Oh, lei- non so- no- to- to' are written below the vocal line.

le- va- to. Oh non- ri- do non- ri- do and Oh

The third system of the musical score. It concludes the vocal and piano parts. The lyrics 'le- va- to. Oh non- ri- do non- ri- do and Oh' are written below the vocal line.

In nomine Domini Amen. Qui sedes ad dexteram Patris. Domine Deus

[illegible][illegible]

A musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The title "THE ROSE TREE." is at the top. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "The rose tree, the rose tree, / Under its shadow we sit; / And the birds they sing so sweetly, / Of love and true friendship too." The score includes vocal staves for Soprano, Alto, and Tenor, and a piano accompaniment staff at the bottom. The music features various note values, rests, and dynamic markings like "f".

Quadrilles.

No 1.

Pommes

FINALE DU QUADRILLE.

« Chacun sa place, indiquez tout de suite, chacun des deux, pour le dîner, ainsi ordonné. »

No. 18.

Fin.

Finis de l'air.

Quadrilles

No. 181

FOUR

The musical score for Quadrilles No. 181, Four, is written for piano and voice. The piano part is in 2/4 time and features a steady eighth-note accompaniment. The voice part is in 2/4 time and features a melody with various ornaments and dynamics. The score is divided into two systems of eight measures each. The first system ends with a double bar line. The second system ends with a double bar line. The score is written in G major and 2/4 time.

The lyrics for the voice part are:

The music was born,  
 But now grows, for  
 your voice is sweet,  
 And now the day, in  
 your love, the day,  
 in your voice, is the  
 day.



# LA FIDELITY

[Basso.]

Quadrato.

No. 17.

PANDORA.

## LA FERNANDA.

(Ritornel)

Quadrilles.

No. 7.

P.F. 142

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The first system is marked 'P.F. 142'. The second system is marked 'P.F. 143'. The third system is marked 'P.F. 144'. The fourth system is marked 'P.F. 145'. The fifth system is marked 'P.F. 146'. The score features a variety of musical notations including eighth notes, sixteenth notes, and chords.

The musical score is written for piano and consists of five systems of staves. Each system typically has two staves, with the right hand on top and the left hand on the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

# FINALE

Chœurs entrent tout, en chant deux tenors, deux contraltos, à cet air, et le chantant des dames. C'est la partie pour les six autres.

**Figure 1**

By JEAN JACQUES ROUSSEAU.

THE POWER OF A WOMAN

**Phonetic transcription**

In the place - of, In the place, the flowers - are - it, the -

1-2-3-4, 5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-103

II  
 Jeeps, trucks, buses, cars, cars, cars,  
 And you will be the chosen few,  
 To stand and see the world's greatest show,  
 The great show of the world's greatest show.

100

Pour les tristes de mauvais genre,  
C'est toi l'ennemi, l'ennemi mort.  
Même! pourquoi chercher sur l'onde  
Les tristes ou d'heureux adieu!

**Notre programme personnalisé**  
 Qui résout chaque problème.  
 Plusieurs solutions à votre disposition.


  
 The end of the world is here, the end of the world is here.

A GIGUE,  
OF DANCE MOVEMENT, in the old Style,  
*for the Piano-Parts ;*  
*Composed expressly for the Harmonicon,*  
—  
I. MOSCHELES.

LEADER.









**Rondo,**  
**FOR THE PIANO-FORTE,**  
 BY  
**H. KAGEL, (of Paris).**

TO WHICH IS PREFIXED A NEW SHORT  
 INTRODUCTION.

*Modero.*

**RONDO**

**Allegro**









# Arietta,

Sung by MARIAN CAMPORESE,

IN THE LAST SCENE OF THE TRAGEDY OF "OTHELLO"

Composed by G. ROSSINI.

*Andantino*

*Andantino.*

Al - ti - vo a po - sta - re - i - sto, In - sta - re a tal do -

... la - co - ra, Que - re - re. Ma - re - re. Que - re - re. Ma - re - re. Que - re - re. Ma - re - re.



First system of musical notation. The vocal line (treble clef) begins with the lyrics "Now I sing to you, The secret I sing to you". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

Second system of musical notation. The vocal line continues with the lyrics "The secret, my friend, is — — — — —". The piano accompaniment continues with the same rhythmic pattern.

Third system of musical notation. The vocal line ends with a final note. The piano accompaniment concludes with a series of chords. The word "Cresc." is written above the first measure of the piano part.

32

All that is written is altered,  
 In thy dawn will I dwell,  
 For the whole are one but altered  
 The landscape and the land,  
 Why then should I seek further dawn,  
 And still make love again?  
 When change itself can give no more,  
 'Tis easy to be true.



**Aria,**

*FOR THE PIANO-FORTE,*

COMPOSED PURPOSELY FOR THIS WORK.

By T. A. RAWLINGS.

*Andante, con Cresc. ed. Rispres.*

ARIEL.



This image shows a page of handwritten musical notation, likely a piano score. The page contains six systems of staves, each with a treble and bass clef. The notation includes various musical notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in ink on aged paper. The first system has a 'p' marking. The second system has a 'p' marking. The third system has a 'p' marking. The fourth system has a 'p' marking. The fifth system has a 'p' marking. The sixth system has a 'p' marking. The notation is dense and detailed, with many notes and rests. The page is numbered '11' at the bottom left.



# 歌 (Song), By L. van BETHOVEN.

(To follow the foregoing duet)

MINUET



TRIO



# Introduzione

*To the Semi-Strius Opera of Ricciardo e Zoraida,*

By G. ROSSINI.

ARRANGED FOR THE PIANO-FORTE.

**LARGO**

**Moderato**

**pp**

**mod**

**pp**

**mod**







This image displays a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in seven systems, each consisting of a treble staff and a bass staff. The music is written in a style characteristic of the late 19th or early 20th century, with a focus on complex rhythmic patterns and melodic lines. The first system shows a treble staff with a series of eighth notes and a bass staff with a simple harmonic accompaniment. The second system continues the melodic line in the treble staff while the bass staff provides a steady accompaniment. The third system introduces a more complex rhythmic pattern in the treble staff, with the bass staff following a similar but slightly different pattern. The fourth system shows a continuation of the melodic and harmonic themes. The fifth system features a more active bass line. The sixth system shows a continuation of the melodic line in the treble staff. The seventh system concludes the page with a final cadence in both staves. The notation is clear and legible, with a good use of musical symbols and clefs.

# Scottish Song.

Song by MISS STEPHENS, in the Restaurant, and also in Glee Societies.

With a New ACCOMPANIMENT, &c., adapted to it for the Piano.

[The words of these verses having been often and all persons looking, thought they will give much of pleasure, especially of musical character. For the best and most accurate we are indebted to Thomas Stoddart Esq. and to the Rev. Mr. John's Journal &c.]

Accompaniment

Will ye go in - is - our son, Ben - dy - led - do, High - land - led - do! There ye'll see the

High - land - do, Ben - dy - led - do, High - land - led - do. For - thy - ing - and

see - the - do, Ben - dy - led - do, High - land - led - do, For the - led - do - ever - the - do.



Gently rise in Charles's shade,  
 Hymn to the Virgin Mary.  
 Do not let me go for all these.  
 My Hymn to the Virgin Mary.  
 Charles you shall never be there,  
 Hymn to the Virgin Mary.  
 What you are in the world,  
 My Hymn to the Virgin Mary.

And the love and the way to love  
 Hymn to the Virgin Mary.  
 No only love in the world,  
 Hymn to the Virgin Mary.  
 There and the love in the world,  
 Hymn to the Virgin Mary.  
 And the love in the world,  
 Hymn to the Virgin Mary.

### SONG FOR THREE VOICES.

By John Sebastian Smith, Esq., Organist to His Majesty.

1. For me - my words and part - my stream, I

2. And would not for the world be taught, To

3. For who is - but man - my - my - my, That

spread my life in peace - my stream,

change my life in - my - my - my, That

from the world of all things are?

**Aria,**  
*"Deh calma, oh Ciel,"*  
**SUNG BY MADAME CAMPORESE,**  
 IN THE LAST SCENE OF THE GREAT OPERA OF  
**OTELLO;**  
 Composed by G. ROSSINI.

*Andante*

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante'. The piano accompaniment starts with a series of chords and moving lines in both hands. The vocal line enters with a series of eighth and sixteenth notes, accompanied by the piano. The lyrics are written below the vocal line.

Deh calma, oh Ciel, non temer più per te, non temer più per te, non temer più per te, non temer più per te.

The day has been so long, the day has been so long,  
 The day has been so long, the day has been so long.

The day has been so long, the day has been so long,  
 The day has been so long, the day has been so long.

The day has been so long, the day has been so long,  
 The day has been so long, the day has been so long.

The day has been so long, the day has been so long,  
 The day has been so long, the day has been so long.

*(Chorus melody)*

The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long.

*(Chorus melody)*

The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long.

*(Chorus melody)*

The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long,  
 The day has been so long.



we - ver know, thank - ing thought, - ar feel - ing true. Al - - le - lu -

we - ver know, thank - ing thought, - ar feel - ing true. Al - - le - lu -

shine that thro' - - us, - May - the gods, may - the gods,

shine that thro' - - us, - May - the gods, may - the gods,

May the gods di - - vert us, us,

May the gods di - - vert us, us

1<sup>st</sup> 2<sup>nd</sup>





# "A Farewell:"

THE POEM BY

ERASMUS MADDOX, Esq.,

*Set to Music, specially for the Harmonicon, by*

THOMAS ATTWOOD, Esq.,

*Composer, &c. to His Majesty*

---

By all we feel, and all we know,  
By thoughts of love, and words of woe,  
By tears that tremble in thine eye,  
By thy pale cheek and frequent sigh,  
I swear to think on thee, *Mary*!

By the fair hand that presses mine,  
By those blue speaking eyes of thine,  
By thy young heart (Love's chosen throne),  
Which beats as wildly "pant my own,"  
I swear to think on thee, *Mary*!

For, ah! too seldom have I met  
A heart like thine; and deep regret  
Must dwell so long that we should meet,  
At least for years—perhaps for ever!  
Yet will I think on thee, *Mary*!

Andante con  
Basso continuo.

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a 'Dolce' marking. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system of the musical score. The vocal line continues with the lyrics 'For all we feel, and'. The piano accompaniment continues with a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

The third system of the musical score. The vocal line continues with the lyrics 'all we know, thy thoughts of love, and words of rue, thy'. The piano accompaniment continues with the same flowing sixteenth-note pattern.

The fourth system of the musical score. The vocal line concludes with the lyrics 'love that leads - like a glass eye, by the pale death and'. The piano accompaniment concludes with a final cadence.

Be - quest, right, Up thy pale cheeks --- and then a - quest right, I

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment.

rose to think, for death --- is dead, I want to think of

Handwritten musical notation for the second system, continuing the vocal and piano parts.

**Interlude**

See, Ma - ry.

Handwritten musical notation for the interlude, consisting of a piano solo.

Handwritten musical notation for the third system, concluding the vocal and piano parts.

To the fair lady who gave thee  
 The rose tree, and the rose tree  
 The rose tree, and the rose tree  
 The rose tree, and the rose tree  
 The rose tree, and the rose tree

The rose tree, and the rose tree  
 The rose tree, and the rose tree  
 The rose tree, and the rose tree  
 The rose tree, and the rose tree  
 The rose tree, and the rose tree

## Abstract

[illegible][illegible][illegible]

de - - - pas, des bras / je les sens là - Toi qui es - - - là -

es - - - toi, les bras / contre mon, Ah! les pas là -

es - - - toi, sans plus regret je tiens sans plus regret je -

tu sans plus regret je - - - ti.

TEMPO

Poco  
Accelerando

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in six systems, each consisting of a treble staff and a bass staff. The music is written in a style that suggests a 19th-century composition. The first system is marked with a tempo instruction 'TEMPO' and a dynamic marking 'Poco Accelerando'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece appears to be in a key with one flat, possibly B-flat major or E-flat major, and the time signature is not clearly visible but seems to be common time or a similar simple meter. The overall style is characteristic of Romantic-era piano music.

Prose

A. I. R.

Que notre vie, Doit être en - vie! La réaction leur fait de

Fa

gauche son cœur. Le jour s'é - claire - Que pour tous pleurs, . . . Ces seigneurs

rends tout leur plus beau défilé - ses. Et cette si - mous à son cœur en son . . . rage.

D. C.

En - j - lant ses yeux vers par leur sa - . . . rage. Tout son - se - rage. Dans son dé -

D. C.

des, J'avais le cœur en son. Mais - Les deux plus ses sont pour toujours avec lui - Mais





*Précipue.*

*Chorus, a 3.*

Belles fleurs, que nous aimons - long. Il ne fait ni - tant que vous. On se

*Précipue.*

comme eux les deux, quand on est deux les ch - vage. Belles fleurs, que nous aimons

*Chorus, a 3.*

long. Il ne fait ni - tant que vous Les a - mou - rous et les par - tage, Qui lui -

*Précipue.*

guez que vous je - tions. Belles fleurs, que nous aimons - long. Il ne fait ni - tant que

*Chorus, a 3.*

vous. Belles fleurs, que nous aimons - long, Il ne fait ni - tant que vous

# Aria,

From the popular German Opera, *Der Freischütz*,

CARL MARIA von WEBER.

ARRANGED FOR THE PIANO-FORTE.

*Allegro* *And.*

The score is arranged for piano-forte and consists of five systems of music. The first system is marked 'Allegro' and the last system is marked 'And.'. The music features various musical notations including notes, rests, and dynamic markings like 'f' and 'p'.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, and a final measure with a double bar line. The bass staff has a simple accompaniment with quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a treble clef and a key signature of one flat (B-flat). The bass staff provides a harmonic accompaniment. The music is written in a common time signature (C). The lyrics 'The Rose Tree' are written below the bass staff. The score includes various musical notations such as notes, rests, and bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, then a quarter note Bb2, and a quarter note C3. The music continues with various intervals and rests, ending with a final cadence.

[illegible]









**Waltz,**  
**By A. DIABELLI,**  
FROM THE SEVENTH OF  
**BEETHOVEN'S THIRTY-THREE VARIATIONS, Op. 100,**  
FIRST PUBLISHED AT PLENNY  
LONDON: 1818

Violoncello

The image displays a musical score for a Violoncello (Cello). It consists of five systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is labeled 'Violoncello' on the left. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The score is a waltz by Franz Diabelli, which is the seventh variation of Beethoven's Thirty-Three Variations, Op. 100. The first publication of this work was in 1818 in Plenny, London.



A QUADRILLE-RONDO,  
Or DANCE MOVEMENT, in the modern Style.

*for the Misses &c.*

*Composed expressly for the Harmonicon,*

—

I. MOSCHELES

*Andante Moderato*

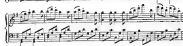
*Introduction*

The Introduction section consists of three systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady bass line. The second system continues this texture with more complex chordal structures. The third system concludes the introduction with a final cadence.

*Allegro*

*Schubert  
Sonata*

The Allegro section consists of four systems of piano accompaniment. The first system is marked with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The right hand plays a lively melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. The subsequent systems continue the melodic and harmonic development of the piece, ending with a final cadence.







(Fugue)

ALLEGRO  
MA  
TOSTO.

The musical score is written for a two-part instrument, likely piano and organ, as indicated by the 'ALLEGRO MA TOSTO.' marking. It consists of six systems of staves. The first system includes a treble staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass staff. The first system also includes the tempo marking 'ALLEGRO MA TOSTO.' and the section title '(Fugue)'. The subsequent systems continue the fugue, featuring complex melodic lines in the treble and harmonic accompaniment in the bass. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The final system ends with a double bar line and a repeat sign.

*(Piano)*

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system is marked *(Piano)*. The second system includes a *f* (forte) marking. The third system includes a *p* (piano) marking. The fourth system includes a *f* marking. The fifth system includes a *p* marking. The sixth system includes a *f* marking. The notation is complex, with many beamed notes and rests.





# Romance,

By HAYDN,

*Arranged for the Piano-Forte*









*"Love Unblinded,"*

**A Song,**

By **MR. (afterwards DR.) WILLIAM TURNER ;**

The Words by **TOM DUFFEY ;**

*The Accompaniments added to it for this Work,*

(From "A Collection of New Songs, never printed before;" Published in 1814.)

—————

WILLIAM TURNER was of the second son of Christopher — and a student of St. — When young he, like other youths here in the western town, — a circumstance which induced him to sing psalm-songs in the Royal Chapel, of which his first master is Godfather in 1814, and afterwards was appointed a Music-Teacher in the United Church of St. Paul, and a Sing-Place of the Collegiate Church of St. Peter in Philadelphia. In the year 1818, he succeeded Daniel of the family in the University of Cambridge. Mr. Turner died in 1842, at the age of eighty-eight, and was buried in the Church of Philadelphia. During his entire career, and at the same time with his wife Elizabeth, whose death happened five hour days before his own. They had three children in a few years after of twenty, and his three children continued up the world as shining examples of dutiful sons and fathers. The daughter, and only child, of these two excellent persons was married to Mr. John Robinson, General of Philadelphia Affairs, a good son of St. Peter. She had a good voice, and sang in the Chapel of Westminster, performed at the Synagogue, (Open House) in 1818, and in Liverpool her three sons American Robinson, a singer in the same Chapel, was called Mrs. Thomas Robinson — daughter of St. Peter. P. 501 (18)

My life and my death were close to you

accompaniment

you, I longed each moment, and died every hour, but

now your life sings in against my eyes, I live from my past

heart, and you when - - - rise - - - by the morning and live the life - -

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are: "spoke my love, but he that loves truly". The piano accompaniment is in treble and bass clefs. The second system also consists of a vocal line and a piano accompaniment. The vocal line continues with the lyrics: "will be all his own". The piano accompaniment continues with the same melody.

There was, like Aristotle, I thought you no longer  
No longer where'd on the gleams of light,  
Did your pain and agonies now: I think Fate,  
How taught my self even to destroy the thing  
And now I can see in your face no more pain,  
No gleams in your person, no death in your eyes

# The Song

Of ADAMANT, in the WINTER'S TALE, Act IV, Sc. 3.

Set to Music by W. LINLEY, Esq<sup>r</sup>.

(From the "Melodrama & Dramatic Songs")

Violoncello

First system of musical notation for Violoncello, featuring a single melodic line on a five-line staff in G major, 4/4 time.

Adagio

Look as white as daisies now, Cypress black as star was once, Shaven as round as

Second system of musical notation for Violoncello, continuing the melodic line from the first system.

do - well as we. Made for the one and for the other, Rough as

Third system of musical notation for Violoncello, continuing the melodic line.

smooth as lay, For time for to be - dy's down lay, Golden quail and

Fourth system of musical notation for Violoncello, concluding the piece with a final cadence.



the - swallows. For my sake to give their lives, to give their lives, to

This system contains the first line of the vocal melody and the first two lines of the piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment uses a grand staff with treble and bass clefs.

give their lives. Come my - dear ones my - dear ones. my - dear ones.

This system continues the vocal melody and piano accompaniment. The vocal line features a melisma on the word "my" with a fermata. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line.

take of me, Come my dear ones, take of me, take of me, take of me.

This system continues the vocal melody and piano accompaniment. The vocal line has a melisma on the word "take" with a fermata. The piano accompaniment maintains its rhythmic accompaniment.

This system contains the final line of the vocal melody and the final two lines of the piano accompaniment. The vocal line ends with a whole note chord. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note.

# Canzonet,

"KIM HENST EMBARK'D."

The MUSIC by HIMMEL;

ORIGINALLY SET TO GERMAN WORDS, AND FOR THIS WORK TRANSLATED AND  
ADAPTED TO AN ENGLISH SONG, WRITTEN BY

DAVID CARR, Esq.

Kim Henst embark'd on the

the waves of ocean, he flung his arms, impetuous and unshaken, as a wave, the south sea way

freest, boldest, high with a boldness, and sail, while he kept the sails loose, that will of storm, 'O' O'

The musical score for "The Song of the Lark" is presented in three systems. The first system shows the vocal melody in G major, 4/4 time, with lyrics: "rejoice, the song of the lark is sweet, the song that is sweet to all hearts." The second system continues the melody with lyrics: "the song that is sweet to all hearts." The third system shows the piano accompaniment, featuring a simple harmonic structure with chords and single notes.

When the spring comes that makes young the light in the heart, shall bring thy love - by -

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The music is in common time, with a tempo marking of 'Moderato'. The lyrics are written below the bass staff.

"I'd started the year" and continued the steps until...  
 The spring time when you were not yet born!  
 And then I found, for the first time, a man.  
 I found someone who understood the world.  
 I found him in the mountains, and he was not just  
 the same, but the same: the same people, the  
 same life, the same as the other people.

- ① There were three, four people (how many made of sense, how many were in the boat?) each way.
- ② When I was in the same restaurant meeting the waiter, he said that he had been in the same restaurant for twenty years.
- ③ The waiter was very friendly, very good-looking, very handsome, very young, and the food was very good.
- ④ I went to the bank, walked up the stairs, to the third floor, and then to the office of the manager.

*" Ciel picture ! "*

## Aria,

*From the minor Opera of Zelмира,*

By G. ROSSINI.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE



I will not give up to the world, I will not

I will not give up to the world, I will not

I will not give up to the world, I will not

I will not give up to the world, I will not

*(Chorus melody)*

The world's not changed  
 The world's not changed  
 The world's not changed  
 The world's not changed  
 The world's not changed  
 The world's not changed

*(Chorus melody)*

The world's not changed  
 The world's not changed  
 The world's not changed  
 The world's not changed  
 The world's not changed  
 The world's not changed

*(Chorus melody)*

The world's not changed  
 The world's not changed  
 The world's not changed  
 The world's not changed  
 The world's not changed  
 The world's not changed

# Song,

"DAVID RIZZIO TO MARY, QUEEN OF SCOTS,"

FROM "POEMS BY HENRY NEELE,"

The Music

By THOMAS ATTWOOD, Esq.

COMPOSED, &c. TO HIS MAJESTY.

---

PUBLISHED BY PERMISSION OF THE AUTHOR.

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**Introduction**

The introduction consists of a single system with a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a half rest followed by a quarter note G. The piano accompaniment is in G major, 4/4 time, and begins with a half note G in the right hand and a half note G in the left hand.

Oh, lovely! listen to my lay, Willst thou not sing my happy song, To

The first line of the song consists of a single system with a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a half note G. The piano accompaniment is in G major, 4/4 time, and begins with a half note G in the right hand and a half note G in the left hand.

Tell the story of the song, the tale of the song, I would that you do

The second line of the song consists of a single system with a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a half note G. The piano accompaniment is in G major, 4/4 time, and begins with a half note G in the right hand and a half note G in the left hand.

And thou shalt sing, before the spirit - born, And, gently in the ev'ning hours, breathe

The third line of the song consists of a single system with a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a half note G. The piano accompaniment is in G major, 4/4 time, and begins with a half note G in the right hand and a half note G in the left hand.





## II

I meant this love should never end,  
 Within my soul and about my head,  
 Till life and I should part,



Unknown, unknown, for whole life long,  
 Her youth was within the song,  
 Until it broke her heart!

## III

But now the spell is broken, and now



Till they will mount my lid;  
 Not one nor for thy words or deeds,  
 For lightnings, that from heaven have fallen,  
 Unlike the long-lost fire of earth,



# Canzonet,

"*Good-Narrow!*"

The MUSIC by MOZART,

Set to his so famous words only, but not transferred to song as the "True Narrow-Plenty of True Narrow-Plenty,"  
written by Thomas Narverton. Adapted by the Original Transcriber the Best Part! London, Printed by John Keworth,  
for the National Anthem. 1841. (of Thomas's copy of Reynolds's Musical Works in the Library.)

Acoustic system



*Al. p*



*From clouds a - way, and wither'd day With night we face our - own, dread*



*at View well, count'd like a - ball, To give my heart good words - I! Wags from the road to*

please let me, When from the lock I hear - you, And, from the wing, you

murdering song, To give my love good-morn - ing, To give my love good

mor - ning!

## II



Woke from thy nest, the bird - robustest,  
 Sang back to every bird,  
 And then sang full, let none doubt  
 Gave my fair love good-morning!  
 Shuffled, and sang, in every bush,  
 Where, lonesome, and hidden, you were,  
 To every dove, amongst pigeons,  
 Sing my fair love good-morning!  
 Sing my dear and love good-morning!

# "GLA CO' MIRTA,"

## Quartetto,

PER A SOPRANO, ALTO, UN TENORE E UN BASSO.

FROM THE TRAGIC OPERA OF "ENEA NEL LAZIO,"

Composed by VINCENZO BIGHINI

*Andante un poco Lento*

**Soprano.**  
**Alto.**  
**Tenore.**  
**Basso.**

Gla co' mirta in -- tra - glia - la - el, marta in -- tra - via A - mar per  
 Gla co' mirta in -- tra - glia - la - el, marta in -- tra - via A - mar per  
 in - tra - glia - la - el marta in -- tra - via in - tra - glia - la - el  
 in - tra - glia - la - el marta in -- tra - via in - tra - glia - la - el

**Piano.**  
**Fort.**

in - tra - glia - la - el marta in -- tra - via in - tra - glia - la - el  
 in - tra - glia - la - el marta in -- tra - via in - tra - glia - la - el

11 12

In un bel giardino c'era un roseo, / Quasi sempre era lì, gliel'ho visto.  
 In un bel giardino c'era un roseo, / Quasi sempre era lì, gliel'ho visto.

The musical score for "The Rose Tree" is presented in two systems. The first system shows the vocal melody in a soprano clef and the piano accompaniment in a grand staff (treble and bass clefs). The lyrics "The rose-tree in our garden" are written below the vocal line. The second system continues the melody and accompaniment, with the lyrics "It grew so tall and tall" written below the vocal line. The score includes various musical notations such as notes, rests, and bar lines.

mus. i. Veni in Pa-rem ad in-ter-na-m mus.

mus. i. Veni in Pa-rem ad in-ter-na-m mus.

1. **Introduction**  
 2. **Background**  
 3. **Methodology**  
 4. **Results**  
 5. **Conclusion**  
 6. **References**

**Additional questions:**  
 Type of equipment used (e.g. laptop)  
 Name of the person who did the work  
 Date. Please remember to include  
 the day, month and the year.

1. **Properly** is not the correct  
 2. **Properly** is not the correct  
 3. **Properly** is not the correct  
 4. **Properly** is not the correct

**"SUR CE MONUMENT,"**

THE MARCH AS SET TO MUSIC BY

**Valentine de Milan;**

Composed by MÈHUL; and arranged by J. MOSCHELES.

THE WORDS BY M. SOULLY.

*Andante.*

**PIANO.**  
**VOIX.**  
**PIANO.**

Sur ce monument, que la mort a vu  
le corps  
d'un héros d'armes, grand, noble, et bon, le  
corps  
de son fils le grand, le bon, le noble, et le  
corps  
de son fils le grand, le bon, le noble, et le


 The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics "I am so peaceful and at ease" are written below the notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.


 The second system continues the musical piece. The vocal line has the lyrics "I have been so at ease and at ease". The piano accompaniment maintains its rhythmic patterns, with the right hand playing a continuous eighth-note melody and the left hand providing harmonic support with various chords and eighth-note figures.


 The third system of music shows the vocal line with the lyrics "I am so peaceful and at ease". The piano accompaniment continues with its characteristic eighth-note patterns, creating a soothing and rhythmic backdrop for the vocal melody.


 The fourth and final system of music on this page. The vocal line concludes with the lyrics "I have been so at ease". The piano accompaniment ends with a final chord and a few lingering notes, providing a peaceful conclusion to the piece.

une - des se chéris - sés - ses

au - sup - por - ter - ses - ses

au - sup - por - ter - ses - ses

au - sup - por - ter - ses - ses



# Passacaille,

*From the first "Suites de Pièces pour le Clavecin,"*

COMPOSED BY

GEORGE FREDERICK HANDEL.

*(Phenolphthalein is the name of a dye, given colour, which has appeared in the latter part of the nineteenth century, and till late discovered only in the vegetable. This dye is used for medicine, and only an amount of its salts, but also a large quantity, that some of the symptoms of this disease are cured. The dyeing process will result in a new chemical substance, that some to make, that, under suitable circumstances, they might have been suitable for the preparation of the present dye.)*

1 2

Handwritten musical score for a piano piece, featuring six systems of staves. The notation includes treble and bass clefs, various musical notations, and dynamic markings like 'f'.

System 1: Treble clef staff with a melodic line, and bass clef staff with a bass line. A forte 'f' marking is present in the bass staff.

System 2: Treble clef staff with a melodic line, and bass clef staff with a bass line. A forte 'f' marking is present in the bass staff.

System 3: Treble clef staff with a melodic line, and bass clef staff with a bass line. A forte 'f' marking is present in the bass staff.

System 4: Treble clef staff with a melodic line, and bass clef staff with a bass line. A forte 'f' marking is present in the bass staff.

System 5: Treble clef staff with a melodic line, and bass clef staff with a bass line. A forte 'f' marking is present in the bass staff.

System 6: Treble clef staff with a melodic line, and bass clef staff with a bass line. A forte 'f' marking is present in the bass staff.



# Divertimento,

FOR TWO

PIANO-FORTE;

Composed by J. MAYSEDER.

(ARRANGED FROM THE VIENNA COURT.)

DIVERTIMENTO

1

2

3

4





This image displays a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of a treble staff and a bass staff. The music is written in a style characteristic of the late 19th or early 20th century, with various musical notations including notes, rests, and dynamic markings.

The first system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The second system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fifth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The sixth system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes.

This image shows a handwritten musical score for piano, consisting of six systems of staves. Each system has a treble and bass staff joined by a brace. The music is written in a cursive, handwritten style. The first system features a complex, flowing melody in the treble staff with many beamed notes, while the bass staff provides a simpler accompaniment. The second system continues this pattern with similar melodic lines. The third system shows a more active bass line with eighth notes. The fourth system has a treble staff with many beamed notes and a bass staff with a steady eighth-note accompaniment. The fifth system features a treble staff with a mix of eighth and sixteenth notes and a bass staff with a steady eighth-note accompaniment. The sixth system concludes the piece with a final cadence in both staves, marked by a double bar line. The paper is aged and slightly discolored.



# R O N D O,

*for the Piano-forte :*

*Composed especially for the Harmonicon,*

BY

J. E. CRAMER,

AND DEDICATED TO HIS DAUGHTER.











# "REMEMBER ME!"

Composed by CARL MARIA VON WEBER:

BRING THE CATATINA IN HIS GERMAN OPERA, "DER FREISCHÜTZ."

(With English Words, from Rosen's Songs, Vol. II., adapted to fit the Music.)

Remember me, while far a - way, I wander through the world's wide way,  
 Remember me in far-est day, And when the sun is setting far a - way.

And when the sun is setting far a - way, And when the sun is setting far a - way.

[illegible]



And I wonder you left me here

The first system of the musical score. The vocal line is in G major, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a right hand with a half note G4 and a left hand with a half note G3. The key signature has one sharp (F#).

Where'er you think me, and when you find the place you love, and

The second system of the musical score. The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with a half note G4 and a left hand with a half note G3. The key signature has one sharp (F#).

And you thought to please me, and then, dear maid, . . . . .

The third system of the musical score. The vocal line continues with a half note F#5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues with a half note G4 and a left hand with a half note G3. The key signature has one sharp (F#).

... and so on

The fourth system of the musical score. The vocal line continues with a half note B5, followed by a quarter note C6, and then a half note D6. The piano accompaniment continues with a half note G4 and a left hand with a half note G3. The key signature has one sharp (F#).

Meeting,

<sup>2</sup>For two narratives, as a historical and Chinese texts, read as representations by the Chinese people.

BY FELICE BLANGISI

[illegible]

me -- b dag -- a! me --      Tàh i pàr -- a -- g -- a -- a! Dà

me -- b dag -- a! me      Dag -- a -- i pàr -- a -- a! me -- a!

Val d'ar -- a -- a! ah! Dà -- a -- a!      Tàh i pàr -- a -- i -- g -- a -- a! Dà

me -- b dag -- a! me      Dà me -- b dag -- a! me

# Martin Luther's Hymn,

Sung by MADAME CATALANI, at the YORK MUSICAL FESTIVAL, and by  
MR. BRADSHAW at the BIRMINGHAM FESTIVAL.

This Hymn should be first sung as a Solo, by a Soprano, or a Treble voice, and then repeated by Chorus; the latter to be  
conducted by the three upper voices of the Accompaniment, and the highest voice to sing Solo.

Gloria! Gloria! deo! deo! deo! deo! deo! deo!

and of things we... and! The Judge of all men

from up... you, the clouds of glo-ry and... and! The

live: yet surely, the green ex... sure the dead which they see

shall be... here! For - give us and in rock

# SALEEN MARCH,

In Rossini's semi-serious Opera, *La Cenerentola*.

ARRANGED FOR THE PIANO-FORTE.

DUETTO.

The musical score is arranged in six systems, each containing a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *p*). The piece is identified as a 'Duetto' and is an arrangement of a march from Rossini's opera *La Cenerentola*.

# Molero,

Composed by CARAFFA.

ARRANGED FOR THE PIANO-FORTE.

Moderato

Ped.

For.

For.

For.

For.







# *The Pastorale,*

TRADUCTION, 1878.

TWO INTRODUCTORY MOVEMENTS,

From the 6th Concerto of

ARCANGELO CORELLI :

Composed by him for *The Celebration of the Nativity,*

A SOLENNITY PERTAINING TO THE ROMISH CHURCH.

Or, as the Author's own words,

"*Fatto per la Natività di Natale.*"

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(NEWLY ARRANGED FOR THIS WORK.)

**Tremor**

Handwritten musical score for a piece titled "Tremor". The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in 4/4 time and consists of a series of chords and single notes, primarily in the right hand. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The piece appears to be a short, expressive study or sketch.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time. The lyrics 'The Rose Tree' are written above the treble staff. The score includes a key signature change to one flat and a time signature change to 4/4.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time. The score includes a key signature change to one flat and a time signature change to 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time. The score includes a key signature change to one flat and a time signature change to 4/4.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The music consists of a single line of a song, with the lyrics 'The Rose Tree' written below the notes.





Handwritten musical score for a piano piece, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The score is written in a cursive, handwritten style.

" *Cara, del attendimi,*"

# **Cavatina,**

From the Serious Opera of *ZELMIRA*,

By G. ROSSINI.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

(The first small staves that appear in this Accompaniment are for the use of those whose voices have not a very extensive compass.)

Ca - ra, del at - ten - di - mi,

Nel tuo bel cu - or, Nel tuo bel cu - or, Va - lei tu i bel cu - or

Pa - ter, Our Fa - ther who art in Hea - ven, Hallowed be thy Name. Thy Kingdom come. Thy will be done on Earth as it is in Hea - ven. Give us this day our daily bread. And lead us not into temptation, but deliver us from the evil one. For thine is the Kingdom, the Power, and the Glory, forever. Amen.

[illegible]

A musical score for the song 'The Rose Tree'. It features a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: 'There was an old man and a pretty girl, and the old man -'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

A musical score for the song 'The Rose Tree'. It features a vocal line with lyrics 'The rose tree, the rose tree, the rose tree, the rose tree, the rose tree' and a piano accompaniment. The score is written on three staves: a vocal staff with a treble clef and a key signature of one flat, and two piano staves (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Moderato'.

1000

1. **Identify the problem.**  
 2. **Identify the cause.**  
 3. **Identify the effect.**

Police officers  
 Give you the signals  
 When you're stopped  
 It's in a moment  
 Give, with attention,  
 That you feel sure  
 That you're safe.

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There's nothing like love,  
and no other power  
I know any.

How blue the English  
 Around the landing!  
 How blue the French  
 They speak something!  
 Tenny but one little here,  
 And in the house  
 I make my way



# A Wagatelle,

FOR THE PIANO-FORTE,

By BEETHOVEN.

The musical score is written for piano-forte and consists of five systems of music. The first system is labeled 'Sonata' and 'Allegretto'. The notation is in 3/4 time and features a treble and bass staff. The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The second system continues the melody and accompaniment. The third system includes a section marked 'Meno.' (Meno), where the tempo is slightly reduced. The fourth and fifth systems conclude the piece with a final cadence. The score is printed in a classic, elegant style with clear notation and dynamic markings such as 'p' (piano) and 'f' (forte).



This image displays a page of musical notation, likely for a piano piece. The notation is arranged in six systems, each consisting of a treble staff and a bass staff. The music features various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mol. f* (molto forte). The notation is written in a style typical of 19th-century musical manuscripts, with a focus on melodic lines and harmonic accompaniment. The page is numbered 22 in the bottom right corner.



# Grand March,

From the Country-Piece, Op. 79.

Composed by CARL MARIA von WEBER.

Three staves.

$\text{♩} = 120.$



This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first system begins with a treble staff containing a series of eighth notes and a bass staff with a similar rhythmic pattern. A dynamic marking of *ff* (fortissimo) is present in the bass staff.
- System 2:** The second system continues the melodic and harmonic development, featuring more complex note values and rests.
- System 3:** The third system shows a continuation of the piece, with a dynamic marking of *f* (forte) appearing in the bass staff.
- System 4:** The fourth system includes a dynamic marking of *f* in the bass staff and a *rit.* (ritardando) marking above the treble staff.
- System 5:** The fifth system features a prominent *crescendo* marking above the treble staff, indicating a gradual increase in volume. A dynamic marking of *f* is also present in the bass staff.
- System 6:** The sixth system concludes the page with a final melodic phrase in the treble staff and a corresponding bass line.



# ROMANCE.

From a new German Opera, named "SULHORN &," produced at Stuttgart, last June.

Composed by M. LINDENBAUMER, Kapellmeister.

THE MUSIC TRANSLATED AND ADAPTED TO THE AIR FOR THIS WORK.

LARGhetto.
No. 100.
Trio.

And how anxious will my heart be, when I shall see thee, my dear.

Will thou promise to return, dear, to me, my dear, my dear, my dear.

My dear, my dear, my dear, my dear, my dear, my dear.



Canst thou not, my love! bid me say, about thee, about thee, *hush*

see thee, I will, my love, I will see thee to-morrow, thou hast bid me say *hush* *hush*

say, Thou hast bid me say *hush* *hush*

III.  
 When the birds of gentle wing  
 Their soft, lovely dream and song,  
 Oh, no longer wings, never depart,  
 Near their nest in my love!  
 Whither wilt, to keep us long,—  
 —in mine my love,—  
 —Gone, gone the angelic!  
 There no longer wilt I stay!



Yes, I know thy love, thy love,  
 I will see thee, my love, I will see thee,  
 Thou hast bid me say *hush* *hush*



*Andante*

My Te-les-son of an-der-ly - day When he - was bid - den to - give

up the heav'n's gates - and bid King When he - was bid - den to - give

*Andante* *Larghetto*

up the heav'n's gates - and bid King When he - was bid - den to - give

From the earth, Goodwill to men From the earth, Goodwill to men, Let us be glad

*Tempo I*

*Andante*

the bar-ten will give the prize, When he shall be crown-ed.

and the bar-ten will give the prize, When he shall be crown-ed.

*Andante*

When the bar-ten will give the prize, When he shall be crown-ed.

When the bar-ten will give the prize, When he shall be crown-ed.







